

THE FILMS AND MONTY LOVE

By HARRIETTE UNDERHILL

MONTAGU LOVE, the most popular young leading man in the world, is many other things besides a film actor. He is a warrior, a newspaper man and a legitimate actor, also an illustrator, and he promised to make a pen and ink sketch of himself to accompany this narrative. If we are forced to go to press without the sketch we shall still admit that he is a good actor, but not a man of his word.

It will be difficult for us to believe, however, that Mr. Love is untruthful, for he readily admitted that he did not even ask us to keep his secret inviolate. Our question was delivered at an inopportune moment, though, for we learned later that the whole company had worked until 5 o'clock in the morning to finish an important scene, so no wonder Mr. Love did not feel particularly enthusiastic at 11 a. m. after a more or less interrupted sleep in his dressing room for four hours.

One of our reasons for paying Mr. Love a visit was to ask him not to play character parts, but we found him otherwise. He likes to don beards and strongly black wigs and muddy boots and play Arabs and Russians, or even Prussians, so long as it is art. We used all of our blandishments and told him how really few young leading men can wear a dress suit so that it looks as though they had had it for more than a day, and how few can enter a drawing room properly or make love in a convincing manner. But he shook his head in that determined way which Englishmen have, and said: "Don't tell Mr. Brady that. He is letting me do character parts, and I want to continue playing them." So evidently it is a matter of little moment to Mr. Love whether or not the screen needs beautiful young leading men who can act.

Mr. Love's mail was delivered while he was at the studio, and it looked more than interesting. Letters from Porto Rico and Australia and points east, and the majority of them were written in green ink. One of them he read out loud. It said: "Dear Montagu Love, I love you as an actor, but I should love you better as a soldier. Why are you letting us fight your war for you? For it was your war first, you know."

Mr. Love took a card from his pocket, remarking: "The young lady would hardly say that if she could see this," and the card proved to be a certificate which stated that Montagu Love had been refused an account of a wound received in the Boer War. This sounded interesting, and as we had five minutes left we made Mr. Love tell us something about himself. He seemed rather loath to do this, which surprised us not a little, for as a rule actors are as prone to reminisce as the sparks to fly upward.

Mr. Love's autobiography was not a monologue, however; it was interspersed with leading remarks from the party of the second part, otherwise he never would have been able to get from India to London, back to Africa and finally to America in those allotted five minutes.

"Well," began Mr. Love, "I was born in India and was destined for the Church, but fate intervened, for when the Boer War broke out I enlisted and was badly wounded." It is difficult to imagine Mr. Love being incapacitated by bullet or shell, for he looks quite invulnerable; also, by the way, he is said to be, even if the little card does say "Exemption, owing to the consultation of the heart."

"After the war," continued the party of the first part, "I became an artist of soldier life on 'The London Daily Mirror,' owned by Lord Northcliffe. This was my vocation for seven years, and one of my assignments took me to Manchuria to portray the Russo-Japanese war. Here my health failed, and when I was sufficiently recovered I betook myself to the stage. I played in London at the Palace, Court and

Haymarket theatres, and afterward toured the Far East, Africa, India and Australia with the Shakespearean Repertory Players, and I also toured this country with Cyril Maude in 'Grumpy' and other plays. When I first met with Mr. Brady it was with 'Husband and Wife,' at the Forty-eighth Street Theatre, and in four years I had the distinction of having palpitantly participated in fifteen Broadway openings. "All of this should have been good training for this strenuous thing called motion pictures, only it never trained me in the right direction. I cannot be at the studio and made up before 10 o'clock in the morning, no matter what the callboard says, and if that old adage be true about early to bed and early to rise, then I shall be content to remain without health, wealth or wisdom all my life."

New York Theatres

THE Theatre Workshop of New York City, which has for its purpose "the centralizing of the various creative interests in the theatre for their mutual inspiration and for the non-commercial enlargement of their opportunities," is now giving a series of plays in Bar Harbor, Me., including an open air performance for the benefit of Mrs. Edith Wharton's War Charities in France.

Among the people who have shown interest in the Workshop are Miss Julia Arthur, George Arliss, Walter Prichard Eaton, Miss Helen Freeman, Daniel Frohman, Mrs. George J. Gould, Clayton Hamilton, Mrs. John Henry Hammond, Roland Holt, Arthur Hopkins, Miss Edith Wynne Matthison, Miss Mary Shaw, Otis Skinner, Stewart Walker, Holbrook Blinn and Miss Margaret Wycherly.

In a recent issue of "The Theatre Arts Magazine" appears the following editorial comment concerning the undertaking:

"Of course the project is largely experimental as yet. But there are indications which point to the wisdom of the founders and the ultimate success of their aims. We like, for instance, the fact that when they organized their players there was no blare of trumpets and no announcement that a real art theatre had sprung Minerva-like from their collective brains. The company appears as 'The Associate Players,' an introductory group to the Regular Players."

"We like, too, their courage in choosing plays as radically removed from commercial standards as Browning's 'In a Balcony' and Dunsany's 'The Tent of the Arabs.' There is appreciation of poetic value there—and this



Ernest Truex and Dorothy Mackaye in "The Very Idea," the New Eugenic Farce at the Astor

American stage stands in dire need of poetry!

"But we like most of all their clear understanding of the audience question. Instead of saying that the public wants a medley of sentiment, bare legs, knockdown farce and 'punch,' they recognize that most people prefer great drama if adequately presented. Witness this from the Workshop announcement: 'The great public has ceased to regard the theatre as a fine art, or to be interested in great dramatic literature. The reason is not far to seek. Great literature demands great interpretation, just as great music does. There is a public for symphony and opera, but only when finely rendered. The same is true of drama.'"

Art of Listening

That the art of listening has become a very much greater and more difficult art than the art of speaking is believed by Dr. William Lyon Phelps, of Yale University, who thinks the art of listening has to be cultivated, and that an audience ought to be drafted. "Then those who had to go would know it wasn't their fault," Dr. Phelps said recently, "even if they were seen there in the unconsciousness of slumber. Drafting would put everybody on an equality."

"There are some evil tendencies in

the theatre that we have already passed through, that are 'dead on the seashore,'" Dr. Phelps continues. "For instance, practically every single thing you want has gone up in price enormously during the last five or six years. A teacher's salary doesn't buy even

one-half of what it bought twenty-five years ago or two-thirds of what it bought ten years ago. Practically everything is involved, except what? Except the price of theatre tickets. But it is a very remarkable thing—there has been no rise in the price of theatre tickets for fifteen years.

"Why is it? It is because people have found that if tickets cost much above \$2 all symptoms of intelligence would disappear from the audience. "From the dramatization of best sellers and the exploiting of prize-fighters on the stage we have also been saved remarkably by a conservative force that is at work in the theatre, a sense of humor. Humor is always a conservative, never radical. Radicals are too much in earnest."

"Everybody is interested in the drama," Dr. Phelps added. "You can get children to do all kinds of things if you present them to them from the dramatic point of view. Children could be got to read the Bible if you went about it in the right way. By the way, all drama came through the Roman Catholic Church through the Bible."

Brooklyn Burlesque

The attraction at the Star Theatre, Brooklyn, during the coming week will be the "September Morning Glories."

VAUDEVILLE

PALACE—Dolly Sisters and Jean Schwartz, Belle Story, Winston's Water Lions and Diving Nymphs, Charles Grapewin in "Punch and Judy," Fritz and Lucy Bruch, L. Wolfe Gilbert and Anatol Friedland, Arnat Brothers, Honey Boys, Horlick troupe.

NEW BRIGHTON—Sam, Kitty, Martha and Joe Mayton, Greater Morgan Dancers, Craig Campbell, Dugan and Raymond.

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Seats on sale to Aug. 20th, inclusive.

ELTINGE Theatre, B'way & 42nd St. Phone 330.
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THE INNER MAN

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THE VERY IDEA!!
By WILLIAM LE BARON

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Red Cross War Exhibit!
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